## PRANCES MARSHALL

## A Season of Top Coats

interesting possibilities. And the cause of a cape at all.

latic mode is the one-piece gown. So the top coat simply had to come-

One of the most striking characteristics of the efforts of Cheruit and other Paris conturiers to bring about an age of crinerow coat is a thing of the past.

The cape, which came into great popuwinter. Sometimes this influence is shown in a full cape back and a deep section in front. Sometimes the influ-warmth and substantial body. ence is seen in an out and out cape, the Probably the newest coat material is rection.

och a necessity of every woman's any sleeve sections. And sometimes the wool material admirably suited to the obe as it is this season, and never wardrobe as it is this season, and never the coat to hang in loose long folds also in prime favor, especially in the coats before did the top coat assume so many from the shoulder without actually being copied after the English models. Velours

The one-piece frock is regnant. Suits the coats this season-from the fullness of the most acceptable models.

there are, to be sure, and separate about the hem to the broad, flaring colblouses, but the season's most character- lar. The pockets are enormous and they these new coats is on the wrong side. are real pockets, too, where a woman For even the most somber hued of these may dare put her hands without commit- garments boasts a brilliant lining. Soft ting offense. The belts, whether they ex- creps is frequently used and no design tend just across the back or all around is too brilliant or daring in figure to pass broad. The cuffs are wide and they fre- brilliant floral designs on a dark blue or of the new top coats is their flare at the quently flare. Even the buttons of these green background; sometimes the ground hem. Narrow skirts still survive in spite new coats are enormous-larger than the is light. buttons, large as they were, that we saw The coats themselves are more restrict-

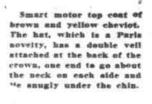
on coats a season ago. But though the coats are generous and binations of brown and gray and soft lines and other full skirts. But the narare not the least bit "mannish." They There are also many interesting shades are really the incarnation of femininity, of dark green and corbeau blue, a close larity in the summer, has had a decided from their brilliant figured silk-crepe lin- rival to black in this season's good effect on the coats of the autumn and ings to their cut jet, jade or carved ivory graces, is also in evidence. A soft mixture buttons. They are exceedingly soft in of dark green and purple sibeline is texture, too, and the fabric makers have shown in one of the newest advanced produced materials for this season's coats winter models and another shows a plain cape collar brought into a regulation coat that are at once supple and of great leaf brown cheviot with a large red and

de laine and sibeline-and the exceedingly this state of affairs is not far to seek. There is a very generous note about all smart covert cloth-are also seen in many

the waist, are full, and in many cases muster. Sometimes these linings are of

ed as to hue. In the mixed weaves combrown Scotch plaid used in the full cape









a deep cape collar, from the original model by Bechoff-David. In the center is a sleeveless cape coat, to wear over a suit. It is made of corbeau blue veence in its long, tight alceves, wide cuffs, collar and stripes.